

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

TRACY LYNN TEMPLETON

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 1997

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by TRACY LYNN TEMPLETON in partial fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

NAME OF AUTHOR TRACY LYNN TEMPLETON TITLE OF
THESIS FINAL VISUAL PRESENTATION DEGREE FOR
WHICH THESIS WAS GRANTED MASTER OF FINE ARTS
YEAR THIS DEGREE WAS GRANTED 1997

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Memory's Privilege of Time	1997	Etching/Chine Colle	67.5 x 135 cm
Insurance Value: \$600.00			
Prolonged Absence	1997	Etching/Chine Colle	70 x 137.5 cm
Insurance Value: \$600.00			
Lineage	1997	Etching/Chine Colle	75 x 141 cm
Insurance Value: \$600.00			

ARTIST STATEMENT

Having grown up in rural Saskatchewan I was in constant contact with the farming community and am intimately familiar with the deteriorating remains of abandoned farmhouses which characterized the landscape. Due to my sensitivity to the past these lingering relics became of great interest and have been a passion of mine for several years now. Their most intriguing feature is their decrepit state, hastened by the prairie's harsh environmental conditions which are transforming and eventually erasing all traces of human habitation.

In an attempt to retain the experience or feeling of being at each site I have taken photographs to act as immediate visual records and serve as references at a later time. However, I realize the photographs alone do not suit my creative purposes either formally or conceptually. Visually they are glossy and impersonal images that possess none of the rich tactile properties of the objects they represent, and as information, their empty accuracy narrows the possibilities of interpretation by communicating too much and too little at once.

With these concerns in mind, the photographs are more valuable when used as part of a process that accentuates tactile awareness. Etching enables an exploration of physicality through its material resistance which employs materials such as metal plates, gouging tools, and heavily fibred, handmade papers to produce a final image. In this production there is also the opportunity to alter the plate in order to reduce and distort the imagery, simplifying it and simultaneously broadening its meaning by drawing attention to the essence of the image.

This treatment fortifies my belief that although images can evoke a sense of reality, reality can never be replicated. Photographs are often seen as real as the objects they represent or depict, but they can never arouse the complex emotion of direct experience. I have discovered throughout my work that what might be viewed as technical artificiality can in fact be organically intertwined with the processes of seeing and feeling to convey deeper complexities of the intangible connections of experience.

-- Tracy Templeton

LIST OF SLIDES

1. Tracy Templeton
Impression
Etching/Chine Colle
59 x 45 cm 1997
2. Tracy Templeton
Illusory Objectivity
Etching/Chine Colle
56 x 72.5 cm 1997
3. Tracy Templeton
Dependence
Etching/Chine Colle
71 x 62.5 cm 1997
4. Tracy Templeton
Authenticity
Etching/Chine Colle
35 x 79 cm 1997
5. Tracy Templeton
Superficial Credibility
Etching/Chine Colle
55 x 74 cm 1997
6. Tracy Templeton
Resilience in Recollection
Etching/Chine Colle
62.5 x 105 cm 1997
7. Tracy Templeton
Forgetting
Etching/Chine Colle
97.5 x 106 cm 1997
8. Tracy Templeton
Remnants
Etching/Chine Colle
65 x 127.5 cm 1997
9. Tracy Templeton
Memory's Privilege of Time
Etching/Chine Colle
67.5 x 135cm 1997
10. Tracy Templeton
Unconscious Isolation
Etching/Chine Colle
67.5 x 140 cm 1997
11. Tracy Templeton
Context of the Moment
Etching/Chine Colle
72.5 x 137.5 cm 1997
12. Tracy Templeton
Conflicted Nostalgia
Etching/Chine Colle
74 x 137.5 cm 1997
13. Tracy Templeton
Prolonged Absence
Etching/Chine Colle
70 x 137.5 cm 1997
14. Tracy Templeton
Lineage
Etching/Chine Colle
75 x 141 cm 1997
15. Tracy Templeton
Inner Truth
Etching/Chine Colle
62.5 x 75 cm 1997
16. Tracy Templeton
Suspension
Etching/Chine Colle
66 x 72.5 cm 1997
17. Tracy Templeton
Ageless Meaning
Etching/Chine Colle
60 x 110 cm 1997
18. Tracy Templeton
Flashbulb Memories
Etching/Chine Colle
58 x 106 cm 1997

